

UCC ART COLLECTION: Selected Works

Exhibition Texts

New Light

As part of Cork Midsummer festival in June, the Glucksman presented an exhibition of eight different poster-based artworks in a series of exploratory walks across Cork city. The project marked one of the first safe distance viewing experiences in Ireland following the nationwide lockdown in March. In venturing outside after a period of confinement, we take notice of our surroundings in different ways. We become aware of sights and smells, the vibrancy of colours and the play of light, and observe what was once familiar with a reinvigorated sense of appreciation. The artists responded to this brief to create new works that observe the everyday in a new light, with fresh eyes and an renewed attention to detail.

The map on display with the works and the key below show the different routes where New Light was originally on display on public billboards. An audio tour featuring each of the artists speaking about their work is still available to download on our website. The Glucksman has created a limited edition signed print of every artwork and these prints are for sale in our gallery shop. All print sales benefit the artists and our community programmes for marginalised young people.

-  UCC Ceremonial Entrance - Western Road
-  North Monastery Road - Watercourse Road
-  Maylor Street - Summerhill North
-  Bandon Road - Pouladuff Road
-  Southern Road - Sawmill Street

Waiting Rooms

Cassandra Eustace's *Collective Memories from the Glen*, created in collaboration with St. Brendan's senior community, explores life in the north-side neighbourhood after the hasty development of the residential area in the 1960s. The drawings capture her lively discussions with community members, the slow reveal of memories, and the quietness that befell the project following the suspension of activities due to COVID 19 restrictions.

In Paul Seawright's *Untitled (woman and child)*, a mother and infant wait patiently in a hospital waiting room, surrounded by posters for malaria prevention and battered cardboard boxes. Part of a series of photographs exploring the unprecedented urban growth in African cities, Seawright employs a low camera angle that parallels and emphasises the perspective of the child.

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In Patrick Collins' *Pool on the Mountain*, a field of moss-green pigment floats across the canvas, broken only by a horizontal blue-black line. The painting suggests the faintest outline of a landscape, barely perceptible through the haze and mist.

Basil Blackshaw's *Horse* captures the artist's gestural technique and spontaneous application of paint. This freedom of expression is evident in the vitality and energy of the horse's depiction, as it seems to emerge from the canvas. The graffiti-like nature of the work is reinforced by the inclusion of a scrawled date across the upper corner.

Both works were acquired in the 1990s when the collection was managed by the university's Visual Arts Committee. Since 2004, the UCC Art Collection is cared for by the Glucksman which has achieved and retained full accreditation on the Museum Standards Programme for Ireland.

During lockdown

When the gallery closed in March, the Glucksman invited some of the artists participating in our programmes to share creative responses to the COVID 19 restrictions. Artist Ciara Roche created paintings of her domestic surroundings setting herself challenges to make small paintings with limited time. The resulting artworks are small, intimate studies of light and colour that she described as “a sort of discovery of a place that has now especially, become my place.”

Dominic Turner’s photograph *Torn Sky* was acquired for the UCC Art Collection in 2017. Airplane contrails make crisscross patterns that rip through the composition, and in the context of the recent lockdown, conjure memories of skyward looking and the distant presence of aviation traffic as a rare connection to the outside world.

Monocopsis Drawings

The artist Aideen Barry created this series of digital drawings in the context of the current pandemic. Working from home, the artist gave expression to the sense of dislocation and mental shift that continues to permeate our new reality.

As the artist noted in an essay on the work, “Monocopsis, the persistent feeling of being out of place in the world, is a constant in my state of being. I am always questioning why I feel at odds with the way things are, with the way that reality lies.” She goes on to note that the “drawings act as a kind of antidepressant intended to be bleak and funny in the same instant.”